

# INTERVIEW

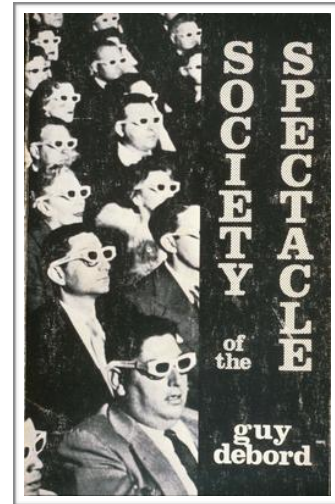
A=Aitan

C=Yuqing

A: What are you making at the moment?

C: I am making a video art work called "Silent Distance". This work is still in progress.

C: So maybe I can talk about some of my observations, with the advancement of digital technology and information storage technology in the 21st century, humans' demand for the most primitive sensory experience is also gradually decreasing. People increasingly rely on digital memory to recognise the things they experience. They are also becoming more and more addicted to virtual sensory experiences. For example, people are more inclined to buy a bottle of shampoo endorsed by a celebrity instead of judging which bottle of shampoo is right for them through their own personal experience. So this video is a response to and questioning these phenomena. I use a visual guidance method, such as using narration to let attention enter the virtual world I am manipulating, and follow my pre-set situation to think, watch, and feel. I try to simulate the way people observe, experience, and feel at the moment, and arouse the audience's reflection by constructing a premeditated conscious manipulation behaviour by myself.



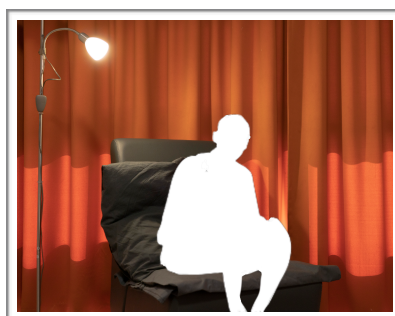
A: So i'm just getting a bit confused about what it is that you make. What are you making? I'm understanding a bit more than why are you making it, what are you making? Or is that still being determined?

C: It's a video and that most of the content of the video is some photos I took, but I add some 3D animations on the photos. So it's still look like moving images.

A: What are those photos of?

C: Like uh, I took a photo of my bedroom and you can only see a sofa here and the curtain. And I will. Yeah, Because I hope to use this most common scene so that the audience can quickly enter my context.

A: You have this picture of the bedroom and then 3D what things are on top of that?



C: Because I want to figure out the boundary between virtual and reality. For example, I took a photo of the window, but the things behind window, I use some 3D images to replace the original things behind the window.

A: You saying like we're becoming more like sort of virtual, digital and superficial with how we perceive the world and sense the world. And this boundary between the real and the digital. And I just wanted personally, do you want people to be more attached to reality or more into digital space?

C: I think, yeah, because my idea is that I think that um nowadays, The boundary between virtual and reality gradually becomes blurred. So I combined some 3D animations, 3D images and a real photo. When people watch the video, they will judge and reflect on their own. At the moment, what is real and what is virtual?

A: How does it relate to other things you've done?

C: Almost no connection with my previous works...

A: Can you describe a previous work?

C: My previous work is a mainly focus on my family. Like I took a series of photos of my father and my friends. They are all based on my life in Shanghai, but now I'm in Rotterdam. So maybe I can do some research on them. I can go further my projects in my portfolio. But it's hard for me to do some practice, because I live far away from that place. So I think I need to try something different or maybe I need to rethink and judge what I need to focus on now, what am I going to do now. Now I'm trying to create a work based on some theoretical researches, but my previous work were mainly based on my individual experiences. They are more inclined to express some spontaneous emotions. So they're quite different.

A: um but, it's actually still very related to your experience because the space you're choosing to image or manipulate images is your bedroom. So it's actually still very relating to uh, your personal life. Wouldn't you say?

C: I think I don't think so, because in my current work, I did shoot my room, but I just hope that this space is universal for the audience, so that they don't keep guessing what is in the photo.

A: As a viewer, I would wonder still, where am I because every space has an atmosphere. Every space is a context. So it could be the supermarket. You're saying, you don't want people to question where they are necessarily. You just want people to feel it's normal. But there's lots of other normal situations, too. But you could the park, the supermarket, a car park, a hotel room, a classroom, and office, a workplace. But you've chosen at all of these normal places, the bedroom. So it's also in the domestic space, right? And your previous work. It was different like, but it also was a lot in domestic sphere in the domestic space. So I wonder what makes you interested or why do you tend to work in the domestic space? Because that is true, whether you think it is or not?

C: I think it's a good question that maybe I need to explain why I choose this kind of situation, but not another one? Yeah, I think I have to think about that and give a reason. But now I cannot give you an answer. I think.

A: Is there anything that comes to mind there any they thought or or feeling.

C: I think one reason is because I think the room will give me a sense of security. Another reason is that I am not very familiar with the culture here. I mean it's the first time I came to an foreign country. I don't know much about their culture, so I dare not to shoot some scenes that I'm not familiar with , because they might have some other meanings or interpretation for people in this country, so I'm afraid that I will misunderstand the places' meaning I shoot, because maybe its just some of my own thinking but not for the Dutch people. I agree with what you said, supermarkets and parks are also common spaces, but I know nothing about them, for example, If it is a park built to commemorate someone. So it's not good for me to choose an angle to shoot. If I am in my country now, I can clearly know what is not ambiguous for Chinese audiences, but I cannot do it here.

A: Yeah. Okay. So it's a lot to do with safety security. So you don't know what makes sense necessarily. The bedroom you feel is more universal because we all have a bedroom. Even though it's very personal, because only you or anyone you invite into that bedroom sees your bedroom. So maybe for you, would you say the personal is a way to communicate universal feelings? Or not. because a few minutes ago, you spoke about you kind of speaking about humans in a very broad way or like society in a very broad way, that we are becoming more digital or synthetic or artificial in how we perceive. So we don't buy shampoo on the contents or. What is the shampoo? We buy the shampoo because of the marketing, the image or whatever. You have this universal ambition, or in a sense, or to make a universe a very broad observation about humans. But you're doing it in a very personal way, very intimate way, shall we say i think um?

C: I don't want to make this work like a personal thing. My observation perspective has shifted from things related to myself to a larger social proposition. This allows me to observe the world from a higher perspective. I think this is what I lacked before.

A: What choices have you made recently in with the project?

C: I'm trying to write an essay at the very beginning, that may help me to figure out what needs to be done at each step. And I chose to make some drafts of collage images from my creative process into a zine similar to an exhibition manual, They are like an exercise. I took a picture and I thought about, for example, whether I can add something to it, or if I don't want something, I need to remove it. This will help me open my mind. And it's just something for myself, and I won't show them to other people. I think it's quiet interesting for me to record all the things I have done during the creative process.

